CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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ASTRAL: MAKING IT THE HARD WAY

TV Hurt Films? On The Contrary

Television has not curtailed or diminished the showings of the National Film Board in non-TV areas in any way but "is an incentive and serves to accelerate them," the Hon. Ellen Fairclough, Minister of Citizenship and Immigration, told the House of Com-

(Continued on Page 6)

The Jule Allens Mark 50th Anni

Fiftieth wedding anniversary celebration of Mr. and Mrs. Jule Allen in Toronto recently brought to mind the contribution of the Allens and Louis Rosenfeld to the development of the Canadian motion picture industry. Sara Rosenfeld, who — said The Brantford

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HOW TO GROW IN BAD TIMES; OFFERING 36 FEATURES

The phenomenon of growth during a period of great contraction in the motion picture industry has no better example than that of Astral Films Ltd., Toronto, which is headed by I. H. (Izzy) Allen and which has Jerry Solway as its general manager. Allen has just been elected president of the Canadian Motion Picture Distributors Association.

Not too many years ago Astral was one of the small Canadian independent distributors in a field dominated by very large companies. Today it often racks up more in a week in key cities than those companies. And some of the leading figures in the past operations of those firms are Astral associates. Astral is associated with A. W.

(Continued on Page 3)

Ottawa TV To Bushnell, NTA, Caldwell Et Al

Recommendation that the TV licence for Ottawa's third station (the CBC operates English and French-language stations there) be awarded to the E. L. Bushnell Television Co. Ltd. was made after its capital city hearings by the Board of Broadcast Governors.

The Bushnell group, which won out over four applicants, has 37 shareholders, among them NTA Telefilm (Canada) Ltd., an N. A. Taylor Associates company headed by David Griesdorf in which NTA of the USA is a partner; Granada TV Network of the UK, subsidiary of a theatre circuit; and Spence Caldwell, Toronto film studio owner and TV sales-and-service operator.

Bushnell is also a director of another successful company, to be incorporated by E. G. Archibald of station CHOV, Pembroke, the BBG favoring its appli-

(Continued on Page 6)

20th-Fox Pacts Ina Balin

As a result of her work in From the Terrace, Ina Balin has been signed to a long-term contract by 20th-Fox.

Toronto Tent Got 60 G's Via VCI

The sum of $60,000 came to the Variety Club of Toronto for Variety Village as the profit of the recent International convention, it was revealed by R. W. Bolstad, finance chairman, at the regular monthly meeting. The meeting, designated a "Salute to the Con-

(Continued on Page 3)

Shelly To Reorganize?

Reorganization of Shelly Films Ltd., Toronto lab and rental studio, is being negotiated by Leon Shelly, president, following reported financial difficulties. The negotiations, if successful, will bring in new principals. Shelly services Fox' Canadian Movietone News, with Charlie Quick the lenser.

No Production Letup By United Artists

With seven major productions starting in July, United Artists will have the largest number of new films to go before the cameras in one month this year of any motion picture company. The features for UA release will be made in Hollywood; Reno, Nev.; St. Louis, Mo.; New York City; and overseas in Spain. They will represent a wide range of motion picture entertainment.

The films include The Misfits, starring Clark Gable, Marilyn Monroe, Montgomery Clift, Eli Wallach and Thelma Ritter, and directed by John Huston. Arthur Miller wrote the original screenplay and Frank Taylor will produce the Seven Arts Production,

(Continued on Page 5)

Foy's 'Big Boston Robbery'

Jerry Hopper has been signed by Bryan Foy to direct his The Big Boston Robbery at Paramount.

Spiegel NAC Director & Region 7 Special Rep

Sydney Speigel of Toronto, vice-chairman of the Canadian Region of the National Association of Concessionaires and manager of Super Pufft Popcorn Ltd., has been appointed NAC vice-president for Region No. 7. He will therefore be v-p for his own group and a director on the board of the parent organization. Chairman of the Canadian Region, which is No. 7, is J. J. Fitzgibbons, Jr., general manager of Theatre Confections Ltd., Toronto. NAC bylaws now call for seven such v-p's.

TORONTO CHANGES OF RUN

A number of changes of run have been announced in the Famous Players, B & F and 20th Century Theatres groups in Toronto. Commencing July 15 the Palace and Parkdale theatres will join the Nortown group which, also, presently comprises the Birchcliff and Westwood in playing day-and-date on a direct or delayed moveover run from first run.

On July 11 the Runnymede, College and Beach theatres will join the 20th Century Theatres' Downtown group of theatres in a day-and-date combination.

On July 18 the State, Kingsway and Scarboro theatres, presently in the 20th Century Theatres group and B & F Theatres' Donlands, Eastwood and Parliament theatres will join the Famous Players' "Show of the Week."

VANCOUVER PIONEERS' PICNIC

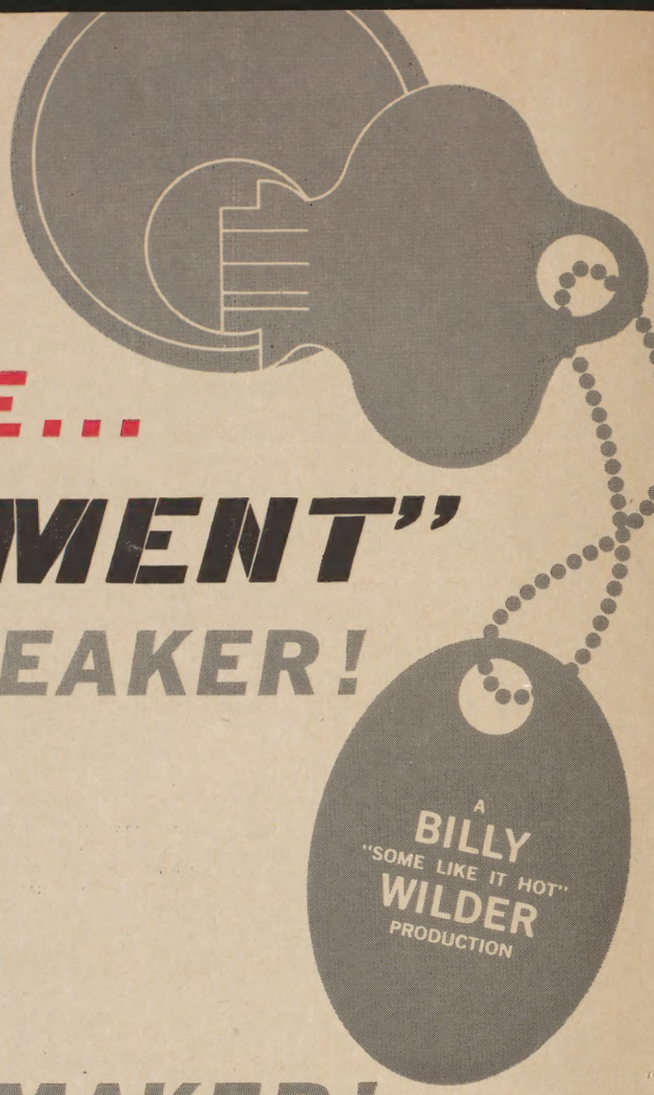
Vancouver branch of the Canadian Picture Pioneers has arranged "a picnic for everybody in the industry within driving, boating or flying distance of the city" on Sunday, July 31 at Birch Bay, Washington, USA.

Harry Woolfe and Art Graburn represent the exchanges, Frank Marshall and Bob Kelly Odeon Theatres and Dick Letts and his assistant at the Strand Theatre Famous Players. President of the branch is Donn G. Foli. All theatres within two hours of Birch Bay by the new Vancouver Island ferry service have been invited.

"The Pioneers will pick up the tabs, aided we hope by small donations from the two circuits, but either way we figure that this, the first industry get-together in years, is a morale builder," says Foli. "It will be something to convince the youngsters, and some of the oldsters too, that this industry is very much alive and far from moribund."

Bob Mochrie Succeeds Jack Byrne At MGM

Successor to John P. Byrne, who resigned as MGM's general sales manager recently in a surprise move, is Robert Mochrie, with the company for the past three years. Mochrie, an industry veteran, has been working on Ben-Hur for the past year. The assistant general sales manager is Herman Ripps, formerly Western Div sales manager. Maurice Lefko, who joined MGM in July, will handle Ben-Hur domestically. He was with 80 Days.



BOXOFFICE-WISE...

"THE APARTMENT"

IS A RECORD-BREAKER!

10 regional premieres rack up over a quarter of a million dollars in the first week!

CRITIC-WISE...

IT'S A HISTORY-MAKER!

"Funniest movie made in Hollywood since 'Some Like it Hot'."—TIME

"Two of the most accomplished clowns in films, Shirley Maclaine and Jack Lemmon."—LIFE

"Billy Wilder (offers) a light touch, and a tender, bitter-sweet handling of two young people who 'get took' in the big city."—LOOK

"Establishes Billy Wilder and Jack Lemmon as the hottest combination in Hollywood!"—NEWSWEEK

HOLDOVER-WISE...

IT'S A HUNDRED-PERCENTER!

"THE APARTMENT"

A MIRISCH COMPANY PRESENTATION STARRING

Jack Lemmon Shirley MacLaine Fred MacMurray

CO-STARRING **Ray Walston** AND **Edie Adams** WRITTEN BY **BILLY WILDER** AND **I. A. L. DIAMOND**

DIRECTED BY **BILLY WILDER** FILMED IN PANAVISION

THRU UA

Film Weekly

Incorporating the
Canadian Moving Picture Digest
(Founded 1915)

Vol. 25, No. 28 July 13, 1960

HYE BOSSIN, Editor

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(Continued from Page 1)

vention Committees" one, saw Chief Barker J. J. Fitzgibbons, Jr., convention chairman, presented with a diamond tiepin by Bolstad for Tent 28 and heard him praised for the "effective leadership" that led to success.

"I came here to praise others and here I am going home with the loot," said Fitzgibbons, after a standing ovation. Recalling that illness had caused him to miss the closing dinner, he praised Win Barron, ceremonial barker, for the gracious excellence with which he had carried out his duties as toastmaster, at the same time undertaking matters that would have been handled by Fitzgibbons.

Fitzgibbons saluted all the sponsors and committee chairmen by name, as well as the Variety Women's Committee and the helpers from the WOMPI organization. He stated regretfully that he could not read off all the ones who had contributed to the success of the convention but did mention some who did outstanding jobs, among them motion picture cameramen and photographers. Roy Tash presented the tent with newsreel clips of 35 mm. film of the doings.

In the absence of Dan Krendel, registration committee head, Fitzgibbons gave the number of registrants at the convention as 785 and pointed out that those from Toronto totalled the highest number ever to attend from one tent.

Fitzgibbons announced that over 80 letters and telegrams had been received from visitors attending the convention praising it as the "greatest ever" and these would be photostatted and put in a special scrapbook, along with newspaper clippings and photographs. This special convention exhibit would be kept permanently in the clubrooms for all to examine.

The Chief Barker stated that a regular meeting would be held Tuesday, July 26, the first time for one in either July or August, in order to give impetus to the annual Variety Baseball Game, scheduled for Wednesday, Aug. 10. He announced that a 3,000-foot, 16 mm. color film of the convention would be shown at the meeting.

Astral Growing

(Continued from Page 1)

Perry, former president and general manager of Empire-Universal Films, for years Canada's largest distributor, in World International Productions Ltd. In London several weeks ago Jack Labow, former Canadian general manager of RKO, opened an office for Granada International Films Ltd., an Astral associate. An associate little known to the trade is Jack Cowan, who is interested with Astral in Trans Europa, a company which has the Artkino franchise.

What made the difference for Astral was the rise of foreign films in the Canadian market, a situation predicted by Astral long before it became marked. He believed so strongly in this possibility that he approached various industry personalities to consider joining forces but got little response. He went ahead, strongly supported by Solway.

This year Astral will have 36 features from the USA, Russia, Sweden, Germany, Italy, Japan and other countries. It has such varied films in the theatres right now as American-International's The House of Usher, the NY long-run feature Rosemary from Germany and Russia's And Quiet Flows the Don.

The Russian films, in particular, have been great grossers for Astral, among them Swan Lake Ballet, The Idiot, Fate of a Man, Othello and Don Quixote. Coming up are First Day of Peace, Sampo, White Nights and others.

Still in active distribution is Astral's backlog, in which there are 60 A-1 features, 40 sub-titled Soviet ones, 40 French natives, 60 Italian dubs and from 25 to 30 German productions dubbed, sub-titled or native.

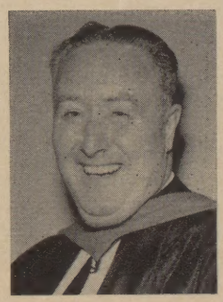
Astral has also taken over world distribution rights to two Canadian features, Ivy League Killers and Now That April's Here. Ivy League Killers, produced by Norman Klenman and directed by Wm. Davidson, has never been distributed.

Astral and its principals are interested in other phases of entertainment, including a portion of the new Peterborough radio station. The TV sales subsidiary, Telefilm of Canada, is active under Dick Rosenberg.

Another Astral wing, Maple Productions, has just acquired world rights to Riverbank Productions' 15-minute series, Tales of the River Bank, which has been shown in Britain by the BBC. This company, which Solway manages, also converts foreign footage for use on Canadian TV, editing it and applying English sound tracks. Right now it is doing that for a series of acts to be called Circus Time. It recently placed two Ulanova dancing subjects on TV that were edited in this way.

Today Astral, the only small independent that grew instead of fading out, has resident representatives in Paris, London, Rome, Tokyo and Munich. It not only distributes in Canada but buys world rights. With so many connections, types of pictures and kinds of activities it is certainly an unusual operation. But, thanks to Allen's good instincts about the future of foreign films and Solway's executive ability, it is not only unusual but successful.

CONGRATULATIONS, REV. RAY!



People in the Canadian entertainment industry will be happy to hear of the honor that has come to one of the chaplains of the Variety Club of Ontario, the Rev. Ray McCleary, MBE, BD, DD. The popular Ray, who brightens almost all of the Tent 28 meetings with his wit and geniality, has been appointed General Secretary of the Missionary Funds of the United Church of Canada.

In that capacity he will be travelling through all parts of Canada and there's no more enjoyable way to exercise the famed fraternal spirit of Show Business and the Sports World, which are combined in Variety, than to welcome Ray McCleary. If you hear he's in town, just phone him.

A heartier and better human being than Ray McCleary is hard to find. People have their favorites and he's a favorite of the favorites. In Toronto, where his own parish is the centre of one of the finest juvenile projects anywhere because of his leadership, Ray McCleary is pointed to as one of the community's finest ornaments. Woodgreen Community Centre, which he brought about through enlisting the public, means much in many lives.

OUR BUSINESS by N.A. Taylor

SPRUCE UP NOW

THIS is the time of year when many theatres throughout our country expect a large increase in attendance, for reasons it would be redundant to cite. In this period many patrons will be attracted who have not been in the habit of coming for some time.

For the past six months business has been abnormally poor for many theatres. A combination of attractions which failed to draw at the boxoffice and bad weather conspired to reduce grosses to a point that made many theatre owners and circuit operators attempt to pare expenses in the extreme. Under such circumstances theatre operation is likely to become somewhat sloppy. Lack of the use of paint may become visibly annoying here and there. Some theatres probably fell into the trap of becoming understaffed or poorly staffed. The calibre of employee who meets the public may have been lowered because of the desire for economy or through sheer neglect.

First-run theatres throughout the country expect to show some very fine product this summer and should be able to attract a great many people who have not been inside a theatre for a very long time. With this upsurge in business it is important to make a fine impression; to have them greeted by a friendly and charming cashier, a courteous doorman, an attentive manager, a helpful usher.

The extra patronage we expect to lure will be drawn from that large group who are not regular theatregoers. To these people we now have our annual opportunity to prove how much better it is to see a fine movie on a large screen in a well operated theatre than it is to sit at home night after night watching TV. Only the right type of comfort and service and the best possible attractions will enable us to accentuate this.

We have heard some very uncomplimentary remarks about the operation of certain theatres and their manner of treatment of patrons. This should never be countenanced at any time but to permit it in this present summer period is sheer suicide.

LOVE-HUNGRY YOUNG MODERNS! THEY SMASH ALL RULES—THEY KNOW NO LIMITS!

Torn between the urgency to love . . . and the desire to hurt!

Brilliantly acted by FOUR TOP YOUNG STARS! A super de-luxe color production from M-G-M! Sure-fire for your biggest audience potential... YOUTH!

NOW BOOKING FOR AUGUST!

METRO·GOLDWYN·MAYER presents

NATALIE WOOD · ROBERT WAGNER

AN AVON PICTURE

"ALL THE FINE YOUNG CANNIBALS"

co-starring

SUSAN KOHNER · GEORGE HAMILTON and PEARL BAILEY

With JACK MULLANEY · ONSLOW STEVENS Screen Play by ROBERT THOM Directed by MICHAEL ANDERSON · A PANDRO S. BERMAN PRODUCTION · In CinemaScope And METROCOLOR

Stratford Festival

'Finest Season'

JUDGING FROM the varied and conflicting professional reactions to the plays, players and supplementary theatrical arts at Stratford this season, drama criticism is a highly personal matter. Since the drama critic operates in the Township of Drama, County of Art, Province of Opinion ("Opinion," states the Pocket Oxford, is "Belief based on grounds short of proof"), he can be governed by whim when he's sure he's being ruled by critical judgment. And who, in the end, can say him nay?

If I were a potential patron seeking guidance who reads more than one critic I'd forget the practice at this point and take the high standing of all concerned with Stratford and their seriousness about their work as the clincher. I'd become a lifetime subscriber without further reference to critics. Especially now, when Brooks Atkinson of the *New York Times*, in his farewell as a critic, declared that our Stratford has the finest troupe of classical actors in North America.

"After eight years at work in one tradition, the Ontario festival company plays with the virtuosity of a symphony orchestra," Atkinson wrote. "From every point of view this is its finest season."

The actors put on their show in person, the critics follow with theirs in print. All obligations to the dramatic arts and the publishers having been met, Stratford's Shakespearean section settles down for the season.

. . .

The opening play, *King John*, directed by Douglas Seale, is an infrequently-acted story of cross and double-cross, of cheap politics played on a grand scale by the King of England (Douglas Rain) and the King of France (Jack Creley) over the former's usurpation of the throne that belongs to the boy Arthur (Hayward Morse).

To me it is a gallery of vivid characterizations, some not altogether belonging in that time and place, more than a play. Christopher Plummer, master of The Grand Manner once the stock-in-trade of the old-time matinee idol and as doughty an actor as ever swashed a buckle, serves King John as Philip the Bastard—and walks away with the show.

Rain, whose effort to assume kingly bearing seems a bit obvious, is a Scroogy kind of John and Creley, who has a face like those rubber masks you buy in the novelty stores, looks like a Mongol lord and sounds occasionally like a scold. Plummer and Helen Burns as Lady Faulconbridge, who bore him illegitimately, play a delightful scene in which they discuss his birth. The manner and bearing of Robert Goodier, as the rebel Earl of Salisbury, gives nobility to the disaffection of King John's subjects.

The play's major ladies, Sydney Sturgess and Ann Casson, as mothers respectively of the pretender and the contender, enliven their scenes with declamation so impassioned as to border occasionally on shrewishness.

This was my first look at *King John*. You have the same opportunity to do as Cole Porter suggested in his popular Shakespearean parody, *Kiss Me Kate*: Brush up your Shakespeare. I found *King John* fresh and far from uninteresting.

. . .

A Midsummer Night's Dream, built around the timeless puzzle that one loves and the other doesn't, is a wonderfully winning show as directed by Douglas Campbell. The lunar lunacies in the enchanted forest involve the viewer very much in the capers and caprices of the bewitchers and the bewitched—even though the Stratford stage is not always suited to such elfin activities.

Helen Burns as Hermia and Kate Reid as Helena, whose amours are both mischievously and mistakenly directed through magic, are great. Their larruping is so lusty that their swains, despite great ardor, seem a bit frigid in contrast. The girls get the boys and vice-versa in the end—which isn't The End. That doesn't come for another act, during which Shakespeare ribs actors shamelessly and uproariously through an amateur troupe which entertains the court. The amateurs, led by Tony van Bridge as Bottom, are Really The End.

Jake Dengel makes a supple, bounding, athletic Puck, author of most of the mischief under the orders of Bruno Gerussi as King of the Fairies, whose subjects are played charmingly by children. You'll have fewer happier evenings in the year than the one on which you see *A Midsummer Night's Dream*.

. . .

That tragedy of errors, *Romeo and Juliet*, sort of knocked me off my stride as an auditor with an odd pair of hard-luck lovers. They seemed a bit bloodless most of the way. Julie Harris still has many of her *Member of the Wedding* tones and mannerisms, even though she exercised her difficult specialty—that of an adult playing a young girl half her age and less — very well. And for a while Bruno Gerussi, as Romeo, made me wonder where he had parked his motorcycle and leather jacket.

I wasn't sure the Shakespearean metre was for Miss Harris, since one man's metre is another man's poison, yet her Juliet has stayed in my mind since I saw it, which was days ago. By now, I'm sure, the characterizations are in key and the presentation, a rich one in costuming and action, has an air of impending and inevitable tragedy.

Plummer as the dashing Mercutio, Rain as a Tybalt full of hatred and courage and Kate Reid as Juliet's somewhat broad and bawdy nurse, are truly excellent.

By all means see this *Romeo and Juliet*, which Michael Langham directed. It will fascinate when it doesn't convince and it almost always pleases.

. . .

The supplementary arts, referred to earlier, are richly realized. They include the designing and costuming of Tanya Moiseiwitsch and Brian Jackson, the music of John Cook, Harry Somers and Louis Applebaum, the fights arranged by Peter Needham and Douglas Campbell and the dances devised by Alan and Blanche Lund.

The Stratford Adventure has from the first been recognized throughout this continent as high adventure in the theatre. It has rightfully become a proud adventure for those connected with it in any way. Most of all, it remains a personal adventure that is one of the highlights of the year for many thousands of people who are part of the average life of our country. That is the best guarantee of its future.

UNITED ARTISTS

(Continued from Page 1)

which went before the cameras in and around Reno on July 12.

Edward Small's multi-million-dollar production of Jack the Giant Killer, starring Kerwin Matthews and Judi Meredith, with Jerry Juran directing in color and widescreen, and featuring new photographic and audio effects, started shooting on July 5.

Also scheduled for production is Hecht-Hill-Lancaster's Man of Alcatraz, starring Burt Lancaster, with Harold Hecht as executive producer and Stuart Millar as producer.

Something Wild, starring Carroll Baker and featuring Mildred Dunnock, will start filming in New York on July 25. George Justin is the producer and Jack Garfein will direct from his own screenplay. The film is based on Alex Karmel's novel, Mary Ann.

Also on July 25 The Hoodlum Priest, a Murray-Wood Production starring Don Murray, goes before the cameras on location in St. Louis. Irvin Kerschner will direct.

Five Guns to Tombstone, a Zenith Pictures presentation, went before the cameras in Hollywood on July 11. Robert E. Kent is the producer and Edward L. Cahn directs.

Revolt of the Slaves, starring Rhonda Fleming, goes before the cameras later this month in Spain. The color and widescreen spectacle, based on the novel Fabiola by Cardinal Wiseman, will be produced by Paolo Moffa and directed by Benito Malsomma.

Lederer WB Ad-Pub Head

Richard Lederer, with Warners since 1950 as assistant national advertising manager and latterly as staff producer, has been named director of advertising and publicity by Benjamin Kalmenson, executive v-p. Lederer, who started with Columbia in 1946, will have his office in NY.

THE JULE ALLENS

(Continued from Page 1)

Expositor of June 22, 1910 — became the wife of "Jule Allen, the young and enterprising proprietor of the Gem Theatre in this city," is the sister of Louis Rosenfeld, who was The Pioneer of the Year in 1955. Jule Allen was one of the several pioneers honored at the Canadian Picture Pioneers' banquet in 1952, at which was celebrated the 50th anniversary of the motion picture industry in Canada. Mr. Allen is president of Premier Operating Corp. and the vice-president is Rosenfeld, who is also president of Columbia Pictures of Canada.

The Allen - Rosenfeld wedding took place on June 21 in the Brantford Conservatory of Music, with music for dancing by the Dufferin Rifles Orchestra, and was "in every sense . . . a notable affair." Harry J. Allen, his cousin, was the best man. Later Bertha, Sara's sister, married Herb, Jule's brother.

Jule Allen wrote his own biography for the back of a reprint of the Expositor story that went to each guest at the Golden Anniversary celebration. Born in Bradford, Penn. in 1888, he left high school at 17 to work in a shoe store, becoming a salesman and moving to Charleston in that capacity. His older brother Jay, working in Rochester also came to Charleston and was a salesman in a clothing store.

Jule and Jay worked as managers of general stores for a company that operated in West Virginia mining communities but it was a rough life and they returned to Bradford in 1906. Their father, Barney Allen, advanced them the money to open a show and they sought to do so in Hamilton, from which Jay had returned after a social visit, bringing the information that it had no movie house. Jule went there, couldn't find a store and went on to Brantford, 25 miles away, where he did and opened the Theatorium on Nov. 10, 1906.

Jay joined Jule in Brantford and they opened another theatre in Brantford and one each in Kitchener, Kingston and Chatham, occupying stores and using folding chairs. "Early in 1909 there was a depression and our business suffered. Besides, we felt that the future of motion pictures was questionable and we therefore decided to sell our theatres and look for some other business. Shortly after this, as we didn't find anything else more promising, we decided to get back into motion pictures."

Jule decided on the opening of a film exchange in Brantford — the Canadian Film Co. — and the distribution of Pathe and IMP product was begun after he completed arrangements in London and New York. Mr. and Mrs. Louis Shalit had immigrated to Brantford from Smolensk, Russia, and told them that that city of 80,000 had no cinema. Jay was given $3,000 to open a theatre in Smolensk. "He could only get an upstairs location and couldn't speak the language. So that venture was unsuccessful and Jay returned to Brantford without any money left, but with a moustache. He was not yet twenty."

Jay, who had just been married to Miss Rae Abramson of Kingston, was assigned to open a film exchange in Calgary with the films from the Brantford exchange. Jule joined him and they expanded in the exchange and theatre field in the West. They transferred their headquarters to Toronto in 1915, Jule coming first and Jay later. And they've been in Toronto ever since.

Short Throws

JOSHUA LIEBERMAN, of B & L Theatres, was recently installed as president of the Saint John Rotary Club. Lieberman, who was honored by the Canadian Picture Pioneers several years ago, has just been appointed one of three deputy chairmen for the 1960 campaign of the United Fund of St. John, NB.

ONE YEAR agreement between the Canadian Broadcasting Corp. and the Canadian Council of Authors and Artists ended the considerable possibility of a strike. The CCAA has 13,000 members drawn from Canadian dancers, actors, writers and TV personalities.

PERMISSION to wind up Cinema (Canada) Pictures Ltd. was granted in Osgoode Hall, Toronto, to Russell R. Grant and John T. Frame, liquidator and shareholder respectively. The company hasn't been active for years.

MANAGER of CBLT, Channel 6, Toronto, is now Michael Hind-Smith, 29, who joined the CBC administration in Ottawa in 1953 and was last at CBOT, Ottawa, as a producer. The post, said J. W. R. Graham, Ontario director of CBC TV operations, is newly created. Hind-Smith will be responsible for new development in local programming, sales and promotion at CBLT.

Theatre Posters, Toronto, Takes Over Wpg. Office

Operation of Theatre Poster Services, Winnipeg has come under the direction of the Toronto office as of July 1, it was announced in the latter city last week by Murray Sweigman, president and general manager. Somer James, Winnipeg manager, is no longer affiliated with the company.

Sweigman stated that he intends to make the branch in the Manitoba capital the main depot for accessories and services for Western Canada. He will name a new manager shortly.

News Clips

Wm. Castle, producer of Columbia's 13 Ghosts, stopped off in Toronto as part of his eastern tour following the opening of the picture in Broadway's Capitol . . . Odeon is installing new projection equipment in its Roseland, New Glasgow, NS, as part of a refurbishing of the theatre . . . Gurston Allen, QC, Premier Operating, Toronto, has been elected one of three vice-presidents of the YMHA, Toronto . . . The Stratford production of HMS Pinafore, to be directed by Tyrone Guthrie, may be filmed, reports Herbert Whittaker in the Toronto Globe & Mail. Dr. Guthrie and Leonid Kipnis are associated in a film company which holds the rights to Hugh MacLennan's book, The Watch That Ends the Night, and a novel by James Aldridge, The Hunter . . . It is heard that a film about the life of Theodor Herzl, one of the founders of the Zionist movement which led to the establishment of Israel as a state, has been made. Lloyd Bochner is the star, Leo Orenstein the director, Dr. George Luban the producer and Irving Teitle the scripter. Film was completed in 17 hours during the free time available at the studio of CHCH-TV, which Ken Soble heads.

Fifty-year history of the Royal Canadian Navy was filmed by the National Film Board for a one-hour CBC TV program at 10 p.m. on July 19. Called An Enduring Tradition, it was produced by Walford Hewitson, directed by Kirk Jones and has a commentary by M. Charles Cohan . . . Allied Broadcast Services Ltd. has been incorporated in Ontario by H. E. E. Pepler and A. E. Stewart to act as radio and TV station representatives and as an ad agency, with head office in Toronto . . . Charles Cohen has been named executive assistant to Richard Lederer, Warners' new ad and publicity director, NY . . . Richard F. Walsh, president of the IATSE, was elected chairman of the Will Rogers Memorial Hospital and Research Laboratories, Saranac Lake, NY, to succeed the late Robert J. O'Donnell. The institution is open to anyone in the American and Canadian amusement industries . . . The annual IATSE convention will be held at the Conrad Hilton Hotel, Los Angeles, on August 1, with the executive board meeting, to be attended by Hugh Sedgwick, vice-president from Canada, on July 25 . . . In the UK Rank and Rediffusion announced their joint entry into pay-TV through Telemeter.

WB's 'Girl Of The Night'

Kay Medford stars in Warners' Girl of the Night, now before the cameras in NY.

TV HURT FILMS?

(Continued from Page 1)

mons in answering a question by D. M. Fisher, CCF MP from Port Arthur, Ont. Fisher, pointing to a recent statement in Famous Players' annual report about the adverse effects of TV, had said that "there has been in the last decade quite a revolution taking place on both the technical and distributive side and I want to know how the National Film Board is gearing to this." Its annual report made only a minor reference to it. Fisher was also told that NFB-CBC co-operation was fine as is, despite both being producers and distributors separately.

That and other NFB matters came up before the okaying of $4,493,504, a raise of $91,000, for the next year's NFB activity. The Hon. J. W. Pickersgill, Mrs. Fairclough's predecessor as cabinet officer of the NFB, asked "whether the CBC is now paying for the Film Board films which it uses what they are really worth?" He was told the 80 hours of CBC time used for NFB films was paid for at from one-third to half the cost of the films as rental. They are available 30 days later for distribution through non-TV channels.

Pickersgill suggested opening of NFB theatres at the new Gander air terminal and at Montreal's Dorval when it is finished, for the benefit of visitors and Canadians waiting between planes.

Georges Valade, PC from Montreal, and Fisher both asked about complaints against the NFB by private producers, the former saying he knew one firm that had to close its doors because it could not meet the competition of the NFB. The NFB, said Mrs. Fairclough in reply, co-operates with the private producers and even assists them sometimes but she could not agree with their suggestion that it should vacate the field.

It was agreed by the Hon. Lester Pearson, leader of the Opposition, and H. W. Herridge, CCF MP from BC, that the NFB was doing fine work.

BUSHNELL WINS

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cation for a TV station to serve the Ottawa Valley. Granada is also in this group.

The Halifax licence will go to a company organized by radio station CJCH in which Canastel Broadcasting Corp. of Toronto, a wholly-owned subsidiary of Associated Television of Britain, is a shareholder.

The BBG granted an increase of power to CKCO-TV, Kitchener, which Famous Players operates, and approved purchase of CKGN-TV, North Bay, by Mrs. C. E. Campbell of Port Credit, daughter of publisher Roy Thomson.

BBG recommendations must have final approval by the cabinet and are issued through the Dept. of Transport.

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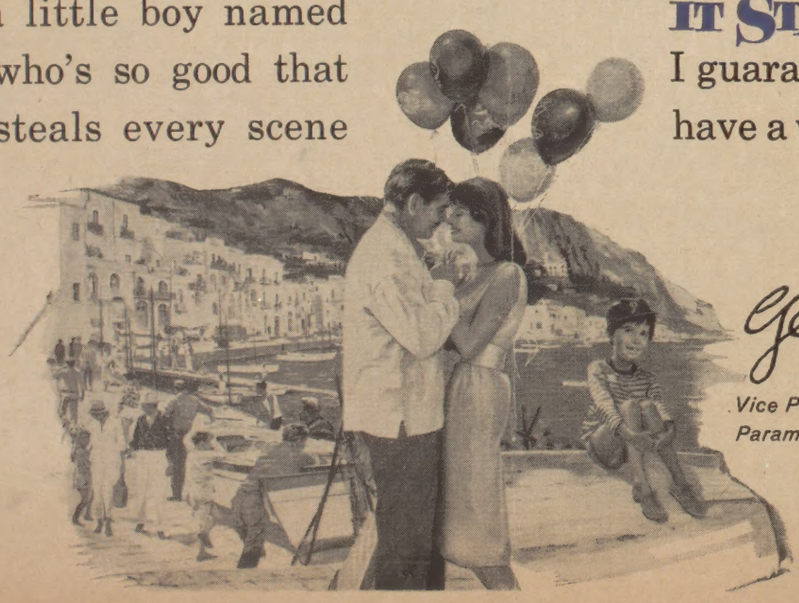

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George Weltner

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